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If Florence, or the O'Sullivans, Patrick Condon, the Seneschal, Donell the Base, or Sir Owen and his sons, should be left at liberty to plot mischief henceforth, the fault could not be laid to the door of Sir Warham St. Leger. The pen of Sir Thomas Norreys had done its work as industriously as that of his colleague; it had even written passages more perilous for Florence; for it had shown that the ambitious designs which St. Leger had foreshadowed had already commenced their operation: he had acquired the Spanish language, secured a harbour suitable for the landing of Spanish forces, and, worst of all, he was in connexion with a notorious foreigner, then in a London prison, for designs against the Queen's life; yet that prophetic pen had pointed to a possibility, the belief in which, probably, no man, except Florence himself, entertained, that he might "hereafter work himselfe grace or pardon of the present dislike."

(To be continued.)

ON ANCIENT MASON-MARKS AT YOUGHAL AND ELSEWHERE; AND THE SECRET LANGUAGE OF THE CRAFTSMEN OF THE MIDDLE AGES IN IRELAND.

BY E. FITZGERALD, ARCHITECT, YOUGHAL.

(Concluded from page 72.)

SEVERAL circumstances, not necessary to enter on here, combined to postpone the forwarding of the following Paper up to the present. However, an advantage gained by delay is, that some progress can be reported on the formation of a second collection of Irish mason-marks, which, it is to be hoped, ere long may form a second plate, and be published by the Society, as several Members have taken a lively interest in the subject.

The Rev. James Graves has discovered some very interesting specimens in the Cathedral of St. Canice, Kilkenny, and Dunbrody Abbey, on works of about A. D. 1250; the same marks occur in both buildings to a certain extent, and two from St. Canice are identical with two marks from the Cathedral of Presburg, published on the Plate to my former Paper, being the two last but one on the Plate. Mr. W. Gillespie, Architect, Cork, mentions the discovery of some on the ancient parish church of Drumcliff, county of Cork: they consisted chiefly of the favourite emblem in masonry, the square, and were often repeated through the building. In a note from Archdeacon Rowan, he says—" You will find some worthy your attention in Holy Cross Abbey, where I saw them a few years ago, in a hasty visit made be-

tween two trains from the adjacent railway station. I had not time to copy them, and I dare say there are a great many more than I noticed in a cursory inspection, especially on the interior north wall of the nave."

The Rev. John W. Hopkin also, in a note, mentions the discovery of some on the south transept of the old church of Kinsale; they chiefly consist of varieties of one of the marks found at Youghal, which were published with the former Paper.

On a semi-Norman arch in the ruined Cathedral at Ardmore, I discovered one mark very similar to a specimen given in Mr. Chalmers' Plate in the "Archæologia," which was taken from the ancient hospital at Brechin.

At a comparative late period, it would appear that others beside the building operatives used mason-marks on their handiworks, as we find them on cooking and other utensils, showing that a fraternity existed in which *they* were included. On an ancient bronze three-legged pot, which was found in an Irish bog, and now deposited in the Museum of the "Royal Cork Institution," are some interesting mason-marks. This old culinary utensil is no bad specimen of the sixteenth-century casting. The exterior is divided into ornamental compartments by radiating raised lines, two of the compartments being ornamented with mason-marks, and the Roman numerals, **DMI**, which I am inclined to consider is the date, 1501. The marks represent interlaced triangles and a heart, similar to the marks taken from St. Ninian's Lodge-book, Brechin, figured on the Plate to my former Paper. In the second volume of the "Dublin Penny Journal," at page 249, an interesting woodcut is given of an ancient drinking vessel—the old Irish mether—on the surface of which is carved several mason-marks, and among them the owner's name forms a conspicuous object, **DERMO + TULLY**, 1590. Dermo, it would seem, was a thirsty old soul, from the value he appears to have set on his old wooden wine vessel, and there can be little doubt that he was a free-and-easy member of the mystic fraternity.

In the former Paper on this subject, an inference was drawn from the remarkable fact that the Irish mason-marks, already discovered, exactly coincided with those copied from ancient British and Continental buildings, and the conclusion came to, that instead of the early Irish being indebted to English and Continental architects and artists for their architecture and arts—so generally asserted by superficial writers—we have the strongest reasons to conclude that they were the debtors to the early Irish; and not only for their architecture and arts, but also for their religion and literature, as the following gleanings from numerous sources will amply prove—all-important facts, tending to show the close connexion which existed in the early ages of Christianity between the Irish, British, and Continental Churches.

The learned Dr. Prideaux, speaking of Ireland during the early ages, mentions it "as the emporium and prime seat of sacred learning in Christendom." Dr. Johnson also mentions the "times when Ireland was the school of the west, the quiet habitation of sanctity and literature." In Guizot's "History of Civilization" we read: "Of all the western countries, Ireland was that wherein letters maintained themselves and prospered, amidst the general confusion of Europe." And, lastly, from a host of evidence of similar import, I select a word from St. Bernard, where he says: "From Ireland, as from an overflowing stream, crowds of holy men descended on foreign nations."

The following noble list of early Christian foreign foundations, whose memory has lived and reached our times, through so many ages of changing scenes and sceptres, is a glorious monument to that mission spirit of Christianity and civilization which actuated the Irish nation from the fifth to the thirteenth century; and utterly confutes that vulgar idea of the illiterate, dark, and savage history of the same period, so generally received as hers.

RELIGIOUS FOUNDATIONS, &c., BY IRISHMEN IN ENGLAND.

Circa 675.—*Maileduff* founded a school and monastery at Malmesbury.

Circa 637.—*St. Fursa* founded a monastery at Cnobersburg (now Burgcastle in Suffolk).

St. Hilda, Whitby, Northumberland.—Farramer—Abingdon.—Venta—Boschan.

St. Piran, known in Ireland as *Kieran* of Saigir, born, according to Camden and Ussher, circa 350, obit 5th March, 480, founded a church at Perran-zabuloe, on the north coast of Cornwall, about the close of the fourth century. The walls of this church, which had been buried for ages in the shifting sands of the district, were a few years since disentombed and identified.

St. Ia, one of Piran's missionary companions, also founded a church at St. Ives, in the same locality, and his name is identified with the place to this day. Glastonbury is said by several historians to be an Irish foundation, and was noted as an early seat of Irish learning.

SCOTLAND.

Columbkille, or *Columb* of the Churches, born A. D. 521, founded Iona; he was the great apostle of the Picts, and to the Hebrides. In Townley's "Bible Literature," sixth century, p. 205, he says: "Of the schools or seminaries of this age none excelled in the study of Scriptures than the monastery of Iona, once the luminary of the Caledonian regions; it became chief seminary of learning at that time, perhaps in Europe. It supplied above 300 churches which

Columba had founded, and many neighbouring nations, with learned divines and able pastors." Iona records a long succession of Irish Abbots. The Book of Kells, allowed by our best judges to be one of the most elaborate and elegantly executed manuscript examples of early art now in existence, is attributed to Columbkille.

The Scotch foundations of our great patron, *St. Patrick*, I should think ought to be included in this list, as he founded the three churches of Kirkpatrick, at Durham ; at Mongray, in Kircudbright ; and at Fleming, in Dumfries.

Melrose, *St. Modanus*, Abbot of Dryburgh, sixth century. Kill-Cathan in Bute, Kill-Carmarthen, Kill-Drinan. Irish foundations—Campolungen, Hinbano, Eleneus, Alech, Blednan.

BELGIUM.

NAMUR.—*Saints Farrannan and Eloquius.*

LIEGE.—*St. Ultan* ; the saints *Foilan* and *Ultan*, brothers of St. Fursey, were invited over by St. Gertrude (daughter of Pepin), Abbess of Neville, in Brabant, to teach her community sacred music ; which shows at once the superiority and advancement in science of the Irish over their continental neighbours in the seventh century. These saints erected a monastery at Fosse, and St. Ultan became the first superior of the Monastery of St. Quintin, and died about the year 676. Gueldres, *St. Wiro* ; Treves, *St. Disibode* ; Malonia, near Namur ; Hautmont, in Hainault, a monastery founded by *Madelgan*, in the seventh century. Soignes, not far distant, a monastery by the same *Madelgan*. 633, *St. Livinus* suffered martyrdom ; Treves, *St. Hildulph* ; Odielreburgh, diocese of Liege, *St. Wiro*, seventh century ; Nassonia, same diocese, *St. Mono*, eighth century ; *Eloquius* and twelve disciples preached in Belgium. Saints *Faranuar* and *Mac Allum*, successive Abbots of Vasoor on the Meuse. Irish foundations at Hannonia, Altimont, Soneg, Turnin, Mont St. Peter, Walciodor.

RELIGIOUS FOUNDATIONS BY IRISHMEN IN GERMANY.

St. Finlog, patron of Metz, and Abbot of Simphorian. Ratisbon, two Irish monasteries, St. Peter and St. James : St. Peter's erected, 1068 ; St. James, 1140. Mentz, *St. Dysibod*, 675. Franconia, 750. *St. Kylian*, he was earliest missionary to Cologne and Wurtzburg, and lies buried in the Cathedral of Wurtzburg. *St. Macarius*, 1152, Mechlin. *St. Rumold*, 775, Cologne, monastery of *St. Martins*. Erford, an Irish monastery, in 1061. Nuremburg, the church of *St. Egidius*, 1159, and another at the same place, and in the same year, founded by *Declan*. Vienna, a monastery by *Gregory*, in 1152. Eichstachl, Worms, *St. Rupert*, ob. 719. *St. Dobdan*, with fifty companions, accompanied Virgil to Bavaria.

RELIGIOUS FOUNDATIONS BY IRISHMEN IN FRANCE.

Poictiers, monastery of *St. Hilarius*, *St. Fridolinus*, abbot. Peronne, *St. Fursa*, ob. 648, founded a monastery at Lagney also; and his disciples, *St. Foilan*, *St. Gobhan*, and *St. Dicuil*, were his co-labourers. *Emilius*, another of his disciples, was Abbot of Lagney in 646. It was this *Fursa* who founded the monastery at Cnobersburg in England. *St. Arbogast*, consecrated Bishop of Strasburg, 646. Toul, *St. Mansuetus*, Bishop of, in the fifth century. Lorraine Breuil, *St. Fiacre* built a monastery at; he flourished A.D. 622; another at Malde; he was patron of Meaux; ob. 670. Luthora founded by *St. Deicola* or *Dichuil*. Strasburg, *Florentinus*, a monastery here, and another at Hasle; he died Bishop of Strasburg in 687. Angouleme, *Helias*, A. D. 862. Hasle, Alsace, *Arbogast*, an Irish Scot. Amboise, *St. Florentinus*, 576. Beaulieu, near Verdun, *Roding* or *St. Rouin*, Abbot. Luxeuil and Fontainis, founded by *St. Columbanus*, whose name is still held sacred through Lombardy, Burgundy, and Champagne. *St. Jonas* arrived in Burgundy A. D. 589. *St. Fridolin* was the son of an Irish king, and founded several monasteries in France, Helvetia, and on the Rhine; he flourished about the close of the seventh century. A.D. 772, *Clemens*, head of a great school just then established at Paris, and his companion *Albinus*, same date, made head of another just founded at Pavia, in Italy.

SPAIN.

St. Sedulius, Bishop of Oreto in the beginning of the eighth century.

UPPER SAXONY.

Albuin, Bishop of Buraburg in 771.

AUSTRIA.

St. Virgilus, Bishop of Salzburg in 756; he and his companion, *Modestus*, first Bishop of Carinthia.

RELIGIOUS FOUNDATIONS BY IRISHMEN IN ITALY.

Tarentum, *St. Cathaldus*, seventh century; *St. Cathaldus* was a native of Munster, and a professor in the celebrated school at Lismore, where it is said he erected a church. Lecce, *St. Donatus*, Bishop (in Naples); he was also made Bishop of Fiesole, in Italy; he died in 861. Faventum, *St. Emilion*, patron. Lucca, *St. Frididian*, Bishop for twenty-eight years, and still patron, ob. 588. Paira University, founded by *John Albin*. Bobio in the Apennines, founded by *St. Columbanus*, who died there in 615. *St. Cumian* is the favourite saint also of this place. *Andrew*, disciple of *Donatus*, founded a monastery at St. Martins, near Fiesole. *Dongal*,

one of the most learned men of his time, was made professor of the School of Pavia by King Lothaire, in the middle of the ninth century. *Livinus*, an Irish bishop, suffered martyrdom in Flanders, A.D. 633.

SWITZERLAND.

St. Gall.—This saint gave name to the Canton of Monast. *St. Fridolin* founded a church and monastery at Seckingen.

ICELAND.

In 874 *Ernulphus* and *Buo* built a church at Esinburg; and *St. Ailbe* sent twenty-four of his disciples to Iceland.

St. Cuthbert, the celebrated Bishop of Lindisfarne, is said by good authorities to have been an Irishman, though his name is not to be found in some of the lists of Irish saints; but there is no doubt that he was educated an Irishman. The two *Ewalds*, who were martyred at Cologne, were English by birth, but Irish by education. *St. Willibroard*, whose tomb at Utrecht is pointed to by Holland and Belgium as of their first Christian missionary, was also English by birth, but Irish by education. The few English examples I have introduced (which may easily be extended) are in point, for they show that in the age under consideration, Ireland supplied the school for Englishmen, as well as the professor and missionary to the continent. And it must be kept in mind, that one of the great objects in the early monastic establishments was the culture of literature, and the study of architecture. Witness the numerous literary works and manuscripts copied and preserved through their means, and the many important and elegant examples of early architecture, designed and executed by bishops and abbots of the time. An important fact, also in point, is, that the great work published a short time since, Zeuss's "Grammatica Celtica," and recently ably reviewed in the "Ulster Journal of Archaeology" by Dr. O'Donovan, owes most of its importance to the great antiquity of the Irish manuscripts which Zeuss discovered in the Continental colleges and monasteries, relics of those very missionaries whom we have been enumerating; the famous glosses and manuscripts, thus discovered, being far more ancient and valuable than any to be found in Britain or Ireland to the present. The foregoing matter has been gleaned from several sources, but chiefly from a private compilation made by Mr. Windele, who, with his usual kindness, forwarded it to me for the purpose.

We are now to resume the consideration of the next portion of this Paper, the secret language of the craftsmen of the Middle Ages in Ireland—a dialect evidently of much antiquity, many of the words being compounds of ancient and obsolete Irish, and selections from

other languages, showing much skill and ingenuity in their construction and selection, many of the words seemingly original in themselves.¹ The dialect is still privately used, chiefly by the building operatives in the south of Ireland, and like the "Roumeny Roker-pín" of the gipsies, always for their own secret purposes, so as not to be understood by their employers, or people in general. To suit the general reader, I have given the language in the English character, and the words as near as possible to the common pronunciation.

I wish to acknowledge the kindness of Mr. Williams, of Dungarvan, for his valuable assistance in fixing to several of the words the nearest Irish root. The name of the dialect in itself is suggestive: "beplagair na paip," pronounced Bare-logir-nha-sare, from *Berla*, language; *gair*, short, i. e. secret; *na saer*, of the artificers, or artisans.

BARELOGIR.	TRANSLATION.
TRIATH,	<i>God the Lord</i> , from <i>triat</i> (<i>Treah</i>), a king or lord.
BE-DHAL,	<i>Devil</i> , from <i>be</i> (<i>vay</i>), woman, and <i>balbaóe</i> (<i>dhol-wee</i>), a deceiver, i. e. the woman deceiver, the devil.
EASH,	<i>A man</i> , from the Heb. <i>אִישׁ</i> (<i>aish</i> or <i>ish</i>), a man; and <i>aer</i> , people.
EASH TRIATH,	<i>Lord of man</i> , <i>elr-triat</i> , Lord of man.
EASH NA KEENA,	<i>Man of the house</i> , <i>ca</i> , a house.
Boo,	<i>A woman</i> , be, a woman.
BOONA KEENA,	<i>Woman of the house</i> .
VAURIMAUN,	<i>Mother</i> , from a <i>matáip</i> (a <i>vahair</i>), his mother.
LIRKE,	<i>An old woman</i> , from the <i>leipce</i> , a tormentor or teazer, as probably in this sense the craftsmen looked on an old woman.
GABESH,	<i>A small boy</i> .
BOO-OGUNTHU,	<i>A young woman</i> , from <i>bé ógeantha</i> , a young, or young-looking woman.
MARA-LAUN,	<i>A child</i> .
SHOUN-DHAUNE,	<i>An old person</i> , peanouine.
GUDTH,	<i>A woman of easy virtue</i> , or <i>bad character</i> , <i>pebh-bairteé</i> , or, be <i>capna</i> .
COINE,	<i>The body</i> , from <i>coni</i> , the waist, or middle of the body.
LOU-INE,	<i>The legs</i> , from <i>luinne</i> , plural, legs.
GABLISH,	<i>The finger</i> .
SNEITH,	<i>The nose</i> , from <i>pnuacó</i> (<i>snoo-ah</i>), the visage.
DERCO,	<i>The eye</i> , from the Gr. <i>Διρκω</i> (<i>derco</i>), I see; <i>depc</i> , see, view.
BEL-LE,	<i>The mouth</i> , from <i>beal</i> , the mouth.

¹ About fifty years ago some twenty words of this dialect were given in the "Transactions" of the Gaelic Society; but the subject,

the consideration of which it seemed to be the purpose of that Society to resume, has not, that I am aware of, been entertained since.

BARELOGIR.	TRANSLATION.
LEITH,	<i>The tongue</i> , from <i>lige</i> (lee), licking with the tongue.
FAIG,	<i>The teeth</i> , from <i>pec</i> , a peg.
DUR-KE,	<i>The ear</i> .
COSHE DRE MON,	<i>The beard</i> , from <i>cær</i> , hair, and <i>eadpomán</i> , light or short.
CRONIK-CONITH,	<i>The head</i> .
THOUIR,	<i>The backside</i> , from <i>toin</i> .
MAVOUSA,	<i>Myself</i> , from <i>míse</i> (mishe), myself.
BUR-UB,	<i>A priest</i> , or <i>clergyman</i> , from <i>bopb</i> , fierce, overbearing. In general, the craftsmen were a loose set of fellows, and most probably dealt with severely by the clergy; they, therefore, made them the embodiment of fierceness or oppression by their cognomen of Burub.
ARRICK,	<i>An artificer</i> , or <i>craftsman</i> , from <i>apceac</i> , ingenious, or an ingenious person.
ARRICK CODA,	<i>A mason</i> or <i>stone-worker</i> .
ARRICK FUKE,	<i>A carpenter</i> or <i>worker in wood</i> , from <i>peic</i> , or <i>piō</i> , wood.
EASH-NA-LUDHA,	<i>The master</i> , or <i>man of the work</i> , from <i>aer</i> , and <i>luða</i> , man of motion, in motion himself, and keeps all, or requires all to be in motion, or hard at work.
SHOU-RA-DHORE,	<i>The head inspector</i> , from <i>Súpabðóir</i> , a searcher, or inquirer.
SHOU-RIG,	<i>Look sharp</i> , <i>the master is coming</i> , from <i>rúpíð</i> , search ye, look sharp.
EASH SHOUROO,	Is also used for the same purpose.
TRE-HULE-EASHE,	<i>A fine man</i> , from <i>tréitíteamail-aer</i> , an accomplished man.
BRU-IG-NORE,	<i>A smith</i> , from <i>þruið</i> , to press or beat down, and <i>nóir</i> , a doer, or the performer of the work; <i>nore</i> and <i>dhore</i> are very usual terminations to many of the words, and always in this sense.
CIFE-NUCH,	<i>A weaver</i> .
EASH COONUCH,	<i>A brogue-maker</i> .
FUMA-DHORE,	<i>A tailor</i> , Proumpuch is also a tailor.
GLAUM-A-DHORE,	<i>A piper</i> , or <i>musician</i> , from <i>glam</i> , a cry, and <i>ðoip</i> , a doer.
BURBEEN,	<i>A labourer</i> , from <i>bopb</i> , ignorant, and <i>ín</i> , a diminutive, i. e. mean and ignorant, compared to the ingenious artizan, in their own eyes.
SHEE-DHOUGE,	<i>A Bum</i> , or <i>policeman</i> , &c., from the Ir. <i>réor</i> , blowing, that is a "blast," or an evil wind, otherwise a wind from the devil, in which sense these functionaries were eyed by the Arrick.

BARELOGIR.	TRANSLATION.
CAR-NORE,	<i>A soldier</i> , from ceapn, victory, and oip, doer, or gainer of victory.
DHO-FU-DHORE,	<i>A tell-tale</i> , from bo, ill or bad, peatoh, a voice, i. e. the bad word.
DHO-FU,	<i>To speak ill of a person</i> ; same root as above.
BIN-NA,	<i>To speak</i> , from bin, a voice; binneacō, speaking or using the voice.
LOFFOO,	<i>To steal</i> , from lamúðcaō (lhavoo-a), handling, or laying hands on, as a thief does.
LOFFU-DHORE,	<i>A thief or robber</i> , from the same root.
GOUL-THREE-SHUCH,	<i>A fellow of different religion</i> , from gall, a foreigner, and tapaipcaē, or tpeipeac, overcoming or conquering.
CODA,	<i>A stone</i> , from caid, a rock or small stone.
FUKE,	<i>Timber</i> , from peac, a wooden handle, or pead, wood.
MURTH,	<i>Mortar</i> , from muipte, mortar.
ALP,	<i>A job of work</i> , also a hill, and also a town, from alp, a lump.
TREHULE-LUDA,	<i>Good work</i> , from tpeitēamail, good, and luða, appearance, that is, it is of good appearance, looks well.
DO-FE,	<i>Anything bad</i> , from bo-piub, worthless, valueless.
DHO-FI-CAL-LUDA,	<i>Bad or ugly work</i> , from bo, ill; fā, under; cal, artistic; luða, appearance; i. e. below the standard of good work.
GAB-ING,	<i>Idling</i> , or <i>slingeing</i> , from beað-buñ, work little.
SHEK-EREM-HUESO,	<i>Discharged</i> , or <i>sent off from the work</i> , from eð, death; opm tupa, i. e. dead to the work, or lost to the job.
PROSIMIG,	<i>To pull out</i> , or <i>work hard</i> , from bþortaið, hurry or make haste.
CADTH-SOUCK-ENESS,	<i>The top-stone</i> , or <i>chief corner-stone</i> , from caðtruaice (kadh-shook-ke), rock or stone of the pinnacle.
GA-HE-GAN,	<i>The wrong bond</i> , or rather, <i>no bond</i> . This word is also used when an arch is not properly keyed, as when two bricks meet at the key instead of one, which the operative calls a "she arch;" it is also called "gahegan." The word is derived from the Irish of caid, a stone, and gan or gann, without, or short, of a stone, i. e. a bond-stone.
LAUR-E-NE-RINGA,	<i>A plumb-rule</i> , from lap, middle; na, of; paine, a part or division; i. e. to be a true perpendicular, the plumb bob must fall into the centre of the division, i. e. the centre of truth.

BARELOGIR.

TRANSLATION.

LA-MOGUE,	<i>A level.</i>
BOCHAR,	<i>A square.</i>
LIMEEN,	<i>A trowel.</i> Limeen is also a watch, and is applied also to tools in general, and seems to have been derived from the Irish of <i>liathán</i> , a trowel.
GLADEEN,	<i>A knife</i> , from <i>gladius</i> , a sword.
CLOSSAR,	<i>A hammer</i> , from <i>carpúr</i> , a hammer.
RE-RE-POGUE,	<i>A perch of work.</i>
GAB-LISH,	<i>An inch</i> , from <i>beğ-lairp</i> , a little hand.
SCEVELA,	<i>A window</i> , from <i>rceit anlae</i> , i. e. (skehan-llhay) shedding or pouring in light of day.
THIN-UCHE,	<i>Fire</i> , from <i>tine</i> , fire. Thno-hid is also fire.
TNU-HUH,	<i>Venerael.</i>
CADTH THNO-HID,	<i>Cools</i> , from <i>cáib</i> , a rock, and <i>tnúicib</i> , fire, i. e. the rock fire.
FOUKAMA,	<i>Smoke.</i>
COSHTRAMON,	<i>The chimney</i> , or <i>soot</i> .
KEEN,	<i>A house</i> , from <i>cái</i> , a house; genitive, <i>caina</i> , housed.
KEENA BUIRB,	<i>A house of worship.</i>
THEARE-KEEN,	<i>A pawn-house</i> , or <i>gaol</i> , <i>teap-ciana</i> , scarcity house, i. e. to resort in time of need.
CAWHEKE A LIMEEN,	<i>What o'clock is it?</i>
LENHUING,	<i>A bed</i> , from <i>long</i> <i>fuain</i> , a bed or place of rest.
COING,	<i>A table.</i>
SISKE,	<i>A chair</i> , from <i>riğirte</i> , a seat.
ROCHAN,	<i>Clothes of any kind</i> , from <i>pocan</i> , a covering.
TRE HULE ROCHAN,	<i>A good suit of clothes.</i>
ROCHAN THOUR,	<i>A breeches</i> , or <i>covering for the backside</i> , from <i>pocan</i> , a covering, and <i>tnóav</i> , backside.
COONOGUES,	<i>Brogues or shoes.</i>
COLLA,	<i>A hat</i> , from <i>calt</i> , a hood or cowl.
SKIRTEEN,	<i>A shirt.</i> Cnish is also a shirt.
STHEE MAREE,	<i>A pipe.</i>
COW RUING,	<i>Sleeping.</i>
MONE TREA,	<i>Good-morrow</i> , from <i>mon</i> , a day, and <i>tpiatč</i> , good.
DHER-KOOING,	<i>Courting.</i>
BUR-RA BOOD,	<i>Married</i> , from <i>buppa</i> , enlarging, and <i>bua</i> , a woman, i. e. enlarging as a woman in pregnancy.
DOUS A MAUN,	<i>Dancing.</i>
COU SHOUS DA VOW,	<i>Good-morrow kindly.</i>
CONUS A MAR LUDHE THU VOULUDHE,	<i>How do you come on in the world?</i> from <i>conap</i> , <i>map</i> <i>luðeacă</i> <i>tu</i> <i>ab-pólaō</i> , How do you come on in Ireland (<i>pólaō</i>)?
BOUCHLING,	<i>The sea</i> , from <i>boéna</i> , the sea.
DOUR,	<i>A river</i> , from <i>boðap</i> , water.

BARELOGIR.	TRANSLATION.
DHOU RUEING,	<i>Raining, or watering, from the same root.</i>
DUVAR,	<i>Water, same root.</i>
SCABOGUE TREAH,	<i>A large vessel, a ship.</i>
GAB SCABOGUE,	<i>A small boat.</i>
KINAH,	<i>Food in general, from coena, supper, or set meal.</i>
LISHEEN,	<i>Bread.</i>
CREVOCKS, or KUNUC,	<i>Potatoes.</i>
CORIN FARABEE,	<i>Beef, from éapna, flesh; and peap, male; and buab, kine; i. e. the flesh of the male kine, bull beef.</i>
CORIN,	<i>Meat, from the same root.</i>
EUCH,	<i>Butter, from uch, udder.</i>
EG NA KOONIG,	<i>Fish.</i>
CABRULE,	<i>Cabbage.</i>
ASSEE, or ISAUGH,	<i>Milk, from ap-i, drink of a female.</i>
CUHEE,	<i>Tobacco, from caícaíb tobac, drawing the pipe.</i>
KEEN RUSH,	<i>Snuff.</i>
DEGLA FUKE,	<i>Cider, from deag-lait, drink, and peab, wood, i. e. the drink of the timber.</i>
CRINE CAUN FUKE,	<i>Apples.</i>
FARA-BUCH,	<i>A cow.</i>
KEFUL, or COULTH,	<i>A horse; it also means a man who has not served seven years' apprenticeship to the business; he is a coulth, not broken in; and, no matter how well he may be able to work, must be treated with derision, avoided, none of the real craft daring to work with him.</i>
MAUNLISH,	<i>A pig, from monlaé, rough, bristly.</i>
KA-LIDH,	<i>A goat, from caöla (caw-llha), a goat.</i>
KEHER-NISH,	<i>A sheep, from caöpa (khayre), a sheep.</i>
CUHIREE, or CIFRE-HAWN,	<i>A dog, from cu, a hound.</i>
KNOPUCK,	<i>A cat.</i>
EASH CLUTOCH,	<i>A dunghill cock, from eaph, male; and cleiteaé, feathered.</i>
CRINE CAUN CLUTOCH,	<i>An egg, from cpineacan, a round object; and cleiteaé, feathered.</i>
EASH GARA-BUCH,	<i>A turkey-cock, from eaph geapbac, the scabby bird, from his rough head and legs.</i>
DEEGLA,	<i>Intoxicating drink, from deag-lait (dah-llah), good drink.</i>
DEEGLA-CULABEE,	<i>Porter, diaz-lait cul-ite (dah-llah cool-ihe), back-biting and drink, as probably the craft did back-bite over this slow, tedious, and talkative drink; or from culabta, sleepy, heavy drink, calculated to produce sleep.</i>
DOUN CAUCHA,	<i>Whiskey, from bon (dhoun), a gift; caöaca, of friendship, that is, the gift of friendship, a treat, or, what would seem more in point, from caäca, quarrelsome, i. e. the quarrelsome gift.</i>

BARELOGIR.

TRANSLATION.

TRISHA DEEGLA,	<i>A footing, or drop of drink</i> , from <i>τpipe ðigla</i> , through thee we drink; the new, or strange craftsman was not properly installed, or free in the work until he paid his “footing,” that is, to give the rest of the men a treat of drink.
TRISHA,	<i>A measure or treat.</i>
DEGLUING,	<i>Drinking strong drink.</i>
CARRA,	<i>Drunk</i> , from <i>capaðar</i> (caravous), excess in drinking.
GAB-CARRA,	<i>Partly drunk</i> , from the same root.
CARRA WAUN,	<i>A drunken spree.</i>
EASH CARRA KEENAH, .	<i>A hungry man</i> , literally, a man drunk with the hunger.
BINNUE CAHA,	<i>Begging</i> , from <i>beaneaðt</i> , a blessing; and <i>ca-ðuðð</i> (cahue), sorrow, i. e. the prayer of the sorrowful.
MAU-LU,	<i>Scolding</i> , from <i>mol</i> , loud, clamorous.
SPRIS-A-NUE,	<i>Fighting.</i>
SHE KUING DA VOUSA, .	<i>To beat a person.</i>
SHEK,	<i>Dying</i> , from <i>écc</i> (eag), death.
SHE-KU,	<i>Murder</i> , or to spoil a piece of work.
SHE-KUDE,	<i>To kill</i> , or is killed.
THAU SHE ERIN SHEK, .	<i>He is dying</i> , from <i>ta pe ap in eað</i> , he is on, or at the death.
THU LE VOU SHEKA, .	<i>He is dead</i> , <i>ta luiðe an écc</i> , he is lying in death.
PYNKE,	<i>Money of any kind</i> , from <i>pinginioð</i> (pinginne), pence.
LEEB-RE-CAUN,	<i>A book</i> , also a <i>pound note</i> , from <i>leabpaðan</i> , a little book; and <i>libra</i> , a pound weight, pound in money.
BAR-CAWN,	Is also used in the same sense.
SCRAUB TREAH,	Is also a <i>pound</i> , from <i>reprið</i> , writing; and <i>þpiat</i> , fine.
SCRAUB,	<i>A shilling</i> , from <i>þpeabal</i> , a reward; value not defined.
GAB SCRAUB,	<i>Sixpence.</i>
FOUNK,	<i>A penny.</i>
GABFOUNK,	<i>A halfpenny.</i>
THIMPELAUN,	<i>Anything round</i> ; it is also a measure of any kind, such as a pint, a quart, &c., &c.
MEA-NAUN,	<i>Michal</i> , from <i>Miccealín</i> .
NEATHUS,	<i>Ned</i> , or <i>Edmond</i> .
GIS-SAUN,	<i>John</i> , from <i>Seagán</i> (Shaun), Jack.
AISH CRITH,	<i>A musician</i> , from <i>aer</i> , a man; and <i>cpuit</i> , a harp.
DU,	<i>Land</i> , <i>þer</i> , land; or from <i>þuitce</i> , a country.
CAUGH,	<i>A small way or passage</i> , from <i>cui</i> , a passage.
CUSTRAMAUN,	<i>A road</i> , from <i>copán</i> , a foot-path.
CUSTRIG AGUDINE ALP, .	<i>Hurry to town</i> , from <i>coirðpeacð</i> <i>þu zo ðeig</i> <i>analp</i> (cusdrie-hu-go-dee an alp), hasten to the town, or to the collection of houses.

BARELOGIR.	TRANSLATION.
ALPO-LEERA,	<i>Capital</i> , i. e. <i>Dublin</i> , from alp, a town, and lia- ðan, Leinster, i. e. the capital of Leinster.
MOUL-EADTH,	<i>Day</i> , from maul-eao (moul-ay), slow time; as if the men felt the day long in passing.
SCKUEED,	<i>Night</i> , from pcat-nae (skaw-nay), shadow of yesterday.
SGAU-NID,	<i>The Sun.</i>
SCAU-NID REA,	<i>The Moon.</i>
GRIFINTHU,	<i>Foxy.</i>
COSH-DREA,	<i>Be off, run away</i> , from coptpigh, to foot it.
SPUGNIG LEE MEEN,	<i>Six o'clock</i> , leave off work, from ptabig, stay, or stop; and liaðan, a trowel.
OCHEE LUDA,	Is also used for the same purpose.
NE TO HU LUN NAW- GRE BOUL-DRE MON THE HEKE,	
CAW-HEKE IN RUDGHE SCAB-AN-THU NA THER- KA NA LIBOGUE,	<i>A mad cuckold of a fellow.</i>
	<i>What's smaller than the eye of a midge?</i>

In the "Ordnance Survey of the Parish of Templemore," p. 230, the writer (believed to be Dr. Petrie), speaking on the Grianan of Aileach, places the masonic dialect or Barelogirnasair much higher in the scale of antiquities than I have done. He says:—

"The ruined fort of Aileach presents an example of barbaric art, not imitative of the refinement of the Egyptians, the Greeks, or the Romans, but of that ruder and more distant effort at civilization, belonging to the heroic ages, of which so many vestiges have been recently found in various countries; an example of the architecture of that race who have left so many other evidences of their existence in Ireland, as in their religion, their language, called the *Masonic dialect*, and composed of Semitic words, and the Punic or early Greek-shaped swords and other antiquities of bronze, silver, and gold, so constantly discovered in the country. In the general characteristic of this ancient work the antiquary will at once recognise the features of the first efforts in architectural art, 'les ouvrages d'un art sans art,' as they have been fancifully called, which, whether ascribed to the Titans, Cyclopeans, Pelasgians, or 'Wandering Architects,' are found to pervade so extensive a portion of the old world."